



# INDIAN MUSIC AND THE WEST

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GERRY FARRELL

Ex. 1.2



## Moderato

Musical score for Ex. 1.3, Moderato, in 2/4 time. The score is written for piano (p) and consists of two systems, each with a treble and bass staff. The key signature is one flat (B-flat).

**System 1:**

- Measure 1:** Treble staff has eighth-note triplets (G4, A4, Bb4) and (Bb4, A4, G4). Bass staff has quarter notes (G3, B2).
- Measure 2:** Treble staff has eighth-note triplets (A4, Bb4, G4) and (G4, A4, Bb4). Bass staff has quarter notes (B2, G3).
- Measure 3:** Treble staff has eighth-note triplets (Bb4, A4, G4) and (G4, A4, Bb4). Bass staff has quarter notes (G3, B2).
- Measure 4:** Treble staff has a quarter rest followed by eighth notes (Bb4, A4, G4, Bb4). Bass staff has a quarter rest followed by an eighth note (B2) and a quarter note (G3).
- Measure 5:** Treble staff has eighth notes (Bb4, A4, G4, Bb4). Bass staff has eighth notes (B2, G3, B2, G3).

**System 2:**

- Measure 6:** Treble staff has eighth-note triplets (G4, A4, Bb4) and (Bb4, A4, G4). Bass staff has quarter notes (G3, B2).
- Measure 7:** Treble staff has eighth-note triplets (A4, Bb4, G4) and (G4, A4, Bb4). Bass staff has quarter notes (B2, G3).
- Measure 8:** Treble staff has eighth-note triplets (Bb4, A4, G4) and (G4, A4, Bb4). Bass staff has quarter notes (G3, B2).
- Measure 9:** Treble staff has a quarter rest followed by eighth notes (Bb4, A4, G4, Bb4). Bass staff has a quarter rest followed by an eighth note (B2) and a quarter note (G3).
- Measure 10:** Treble staff has eighth notes (Bb4, A4, G4, Bb4). Bass staff has eighth notes (B2, G3, B2, G3).

The score concludes with a double bar line and the text "etc." to the right.

Ex. 1.4



Ex. 1.5

Rāg Āsāvrī

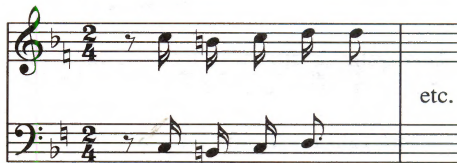


Rāg Jaunpurī



Rāg Devgandhar





This particular example is also of interest from the rhythmic point of view. Certain *tāls*, or rhythmic cycles, in Indian music, in particular *dādrā* (6 beats) and *kaharvā* (8 beats), are associated with lighter forms of vocal music:

*Dādrā*:

X				2				
	1	2	3		4	5	6	

*Kaharvā*:

X					2					
	1	2	3	4		5	6	7	8	

# Moderato



Dādrā Tāl: | <sup>X</sup>1 2 3 | <sup>2</sup>4 5 6 |

# R E K H T A H.

ریختا

Shushah myra bear,

Herodes,

S:

Pia.

Adagio.

S:

The first system of the musical score. It begins with a piano introduction in 2/4 time, marked 'Pia.' and 'Adagio.'. The introduction consists of a series of chords and single notes in the left hand, while the right hand has a simple melody. After the introduction, a vocal line enters, marked 'S:' (Soprano). The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Adagio.'.

Fint.

Pianiss.

Fort.

The second system of the musical score. It continues the vocal line from the first system. The tempo is marked 'Adagio.'. The system includes dynamic markings: 'Fint.' (Finito), 'Pianiss.' (Pianissimo), and 'Fort.' (Forte).

The third system of the musical score. It continues the vocal line from the second system. The tempo is marked 'Adagio.'.

Pia.

Fort.

Pia.

Fort.

The fourth system of the musical score. It continues the vocal line from the third system. The tempo is marked 'Adagio.'. The system includes dynamic markings: 'Pia.' (Piano), 'Fort.' (Forte), 'Pia.' (Piano), and 'Fort.' (Forte).

The fifth system of the musical score. It continues the vocal line from the fourth system. The tempo is marked 'Adagio.'.

S:

The sixth system of the musical score. It continues the vocal line from the fifth system. The tempo is marked 'Adagio.'. The system includes a dynamic marking: 'S:' (Soprano).

S:

The seventh system of the musical score. It continues the vocal line from the sixth system. The tempo is marked 'Adagio.'. The system includes a dynamic marking: 'S:' (Soprano).



### Tuning Method of the Philharmonic Society's Organ.

Pitch C is taken as first white-left centre of key-board. Black keys when mentioned below are distinguished by black type, as **3**.

1	2	3	4	5	1	2
c# 250	e b 264 $\frac{3}{4}$	g b 355 $\frac{3}{4}$	a b 379 $\frac{3}{4}$	b b 426 $\frac{3}{4}$	c# 500	e b 568 $\frac{3}{4}$
1 c# -40	2 d 2 6 $\frac{3}{4}$	3 e b 300	4 f# 320	5 g# 360	6 a 400	7 b b 450
					1 c# 480	2 d 533 $\frac{1}{2}$
						3 e b 600

From pitch C (1 left of centre) tune without beats :—

5 ( $\frac{3}{4}$ ), 4 ( $\frac{3}{4}$ ), 6 ( $\frac{3}{4}$ ), 3 ( $\frac{3}{4}$ ).

From 5 — 7 ( $\frac{3}{4}$ ).

From 4 — 2 ( $\frac{3}{4}$ ), **5** ( $\frac{3}{4}$ ).

From 6 — 1 ( $\frac{3}{4}$ ).

From 2 — **3** ( $\frac{3}{4}$ ).

From **5** — 2 ( $\frac{3}{4}$ ).

From **2** — **4** ( $\frac{3}{4}$ ).

### Guide to Ragas in Volume II Ragas of Hindustan.

Bagesri—1, 4 (ri **3**).

Adana Bahar—(with ri b) 4; (with ri b) 1.

Bhairav—(approx.) with ri, dha b) 2.

Scale = **2, 3, 3, 4, 5, 7, 2, 2**

(with ni b (tattivra), ri, dha b, ga b) 6.

Bhairavi—6, 2 (2, 2, 4, 3, 6, 5, 1, 2).

Blimpalasi—1.

Blup—(with dha b) 4, **5** (5, 1, 2, 4, 3, 5).

(with dha b) **5** (5, 1, 2, 4, 5, 5).

Bihag—**5, 2** (ga is 3).

Bilaval—**5** (dha is 3) 4.

Desh—4.

Deshkar—1, 4 (4, 3, 6, 1, 2, 4).

Dev Gandhar—2 (2, 2, 4, 3, 6, 5, 1, or 1, 2).

Dhanasri—1, 4 (ri is 3).

Hamir—**5, 2** (ga is 3).

Hindol—**5, 2** (2, 3, 6, 1, 2).

Jivanpuri—6, 2, (ma is 3).

Kamod. Yamankalyan.—same as Bihag.

Kanada—1.

Kafi—1, 4 (ri is 3).

Kedar—**5** (dha is 3).

Khamaj, Khamavati Malhar—same as Bilaval.

Lalit—**5**, (ri is too low).

Malkans—6, 2 (ma is 3).

Marva—**5** (5, 7, 2, 3, 3, 6, 5).

Megh Malhar—**5** (approx).

Miya Malhar—4.

Multani—2 (ma is too high).

Paraj—2 approx. (2, 3, 3, 4, or 6, 5, 7, 2, 2)

Puriya—2 or 5 (ri is too low).

Purvi—Same as Paraj.

Ramkali—2 (see Bhairav).

Sankara—**5, 1, 2** (ga is 3), 4.

Sarang—**5, 4**.

Gaud Sarang—**2**.

Srirag—Same as Purvi (2, 3, 3, 6, 5, 7, 2, 2).

Todi—6, 2, 3, (all approx.)

Note—In the case of ga, ma, ni is the old  $\sharp$  (tivra).

$\flat$  in the case of ri, dha is the old  $\flat$  (madhya or shuddh tivra).

$\sharp$  in the case of ga, ma, ni, is the old  $\sharp$  (tattivra).

$\flat$  in the case of ri, dha is the old  $\flat$  (tivra).

These changes have been introduced by the Universal Notation.

Figure 2.1. The precise measurement of intervals was a topic that preoccupied both Indian and Western musicologists in the late nineteenth and early twentieth centuries. This is a diagram of the tuning system of the Philharmonic Society of Western India's organ.

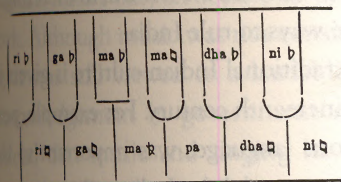
# THE DOUBLE BOX HARMONIUM

AS TUNED FOR

Shrimant Appasaheb, Chief of Sangli.

## THE BHAIRAVI PETI

The two outer stops.

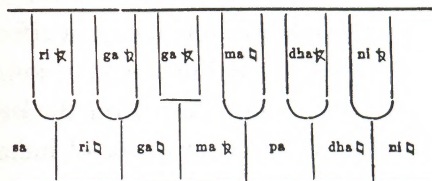


Comparative vibration numbers :—

sa 240, ri ♮ 270, ga ♮ 300, ma ♭ 320, pa 360  
 ri ♭ 256, ga ♭ 288, ma ♭ 324, ma ♮ 337½.  
 dha ♮ 405, ni ♮ 450  
 dha ♭ 384, ni ♭ 432

## THE KAFI PETI

The three inner stops.



Comparative vibration numbers :—

a 240, ri ♮ 266⅔, ga ♮ 300, ma ♭ 320,  
 ri ♯ 248⅔, ga ♯ 284⅔, ga ♯ (red) 280,  
 pa 360, dha ♮ 400, ni ♮ 450.  
 ma ♮ 337½, dha ♯ 373½, ni ♯ 426⅔

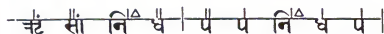
Tuning Method (without beats).

sa to pa ⅔; sa to ga ♮ ¼; sa to ma ♭ ⅓; sa to ga ♭ ⅓,  
 sa to dha ♭ ⅓.  
 pa to ri ♮ ¼; pa to ni ♮ ⅓  
 ma ♭ to ri ♭ ⅓.  
 ri ♮ to ma ♮ ¼; ri ♮ to dha ♮ ⅓.  
 ga ♭ to ni ♭ ⅓.

Tuning Method (without beats)

sa to pa ⅔; sa to ga ♮ ¼; sa to dha ♮ ⅓.  
 sa to ma ♭ ⅓; sa to ga ♯ ¼.  
 pa to ni ♮ ⅓; ni ♮ to ma ♮ ⅓.  
 ma ♭ to ri ♮ ⅓; ma ♭ to ni ♯ ⅓.  
 ga ♯ to dha ♯ ⅓; dha ♯ to ri ♯ ⅓.

Figure 2.2. The tuning system for a double box harmonium belonging to Shrimant Appasaheb, Chief of Sangli, showing microtonal alterations for two Indian scale-types.



ख दु जं यं त ख० धि प

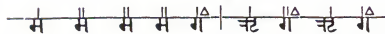


यं० ख य मा अ सात् छ तं ॥ ३२ ॥

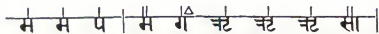
शखरिणी ।

जितोऽबोध्याभूपो विपुलवलशाली बज्जधन-  
स्त्वया हायद्रावादावनिपमद्गर्भं प्रशंसितं ।  
तथा दिक्षीशस्य प्रकृतिवलहन्ते स्मगुरुता  
स्वसेनाभिर्नृणां समरजयभूता विभवदा ॥ ३३ ॥

रागिणी वागीश्वरी ।



जि तो यो ध्या भू० पो वि पु



ल व ल शा ली ब ज्ज ध न



qcha du rja yañ, ta syá — dhi pa



tyaū — eva ya má tma sāt kri tañ. (32.)

(33.)

THOU hast beaten the mighty and Kubera-like-wealthy king of Oude, and bumbled the pride of the king of Hyderabad; and having routed the adherents of the Emperor by means of thy own forces, hast re-established thy supremacy over Delhi—a supremacy which has added much to thy wealth and glory.

RĀGINĪ BĀGĪŚVARĪ.

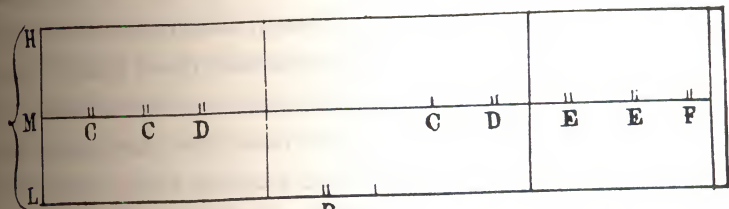


Ji to yo dhyā bhū — po bi pu

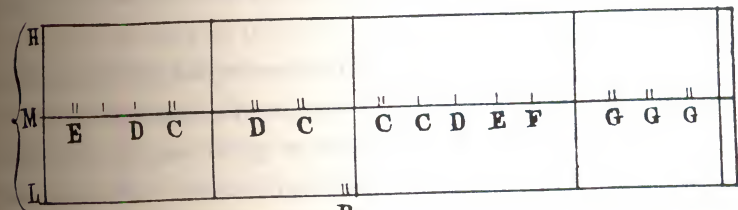


la ba la s'ā lī ba hu dha na,

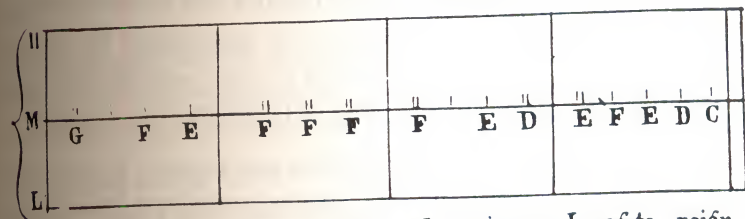
Ex. 2.2 God Save the Queen



God save our gra — cious Queen, Long live our



no — ble Queen, God save the Queen. Send her vic —



o — ri — ous, Happy and glo — ri — ous, Long to reign



O — ver us God save the Queen.

For. f.

R E K H T A H.

Dill ne dantur leca re,

Andante.

Pia.

For. Fint.

Variation 1st.

Pia. For.

Piu Andante.

# REKHTAH.

Dill ne danne leea re

Patan

*Fill the Bowl, and let's be joyous,*

## Air VI.

Andantino

Soprano 1<sup>mo</sup> Fill the bowl, and let's be joy-ous, Time and Youth are

Soprano 2<sup>do</sup> Fill the bowl, and let's be joy-ous, Time and Youth are

Basso Fill the bowl, and let's be joy-ous, Time and Youth are

Piano Forte Andantino

flying, why should anxious care annoy us. what's the use of sighing.

flying, why should anxious care annoy us. what's the use of sighing.

flying, why should anxious care annoy us. what's the use of sighing.

N.B. The Music in the Major Key, has been added to this Air.

# Hark the Song.

*Slowly*  
*Melancholy*

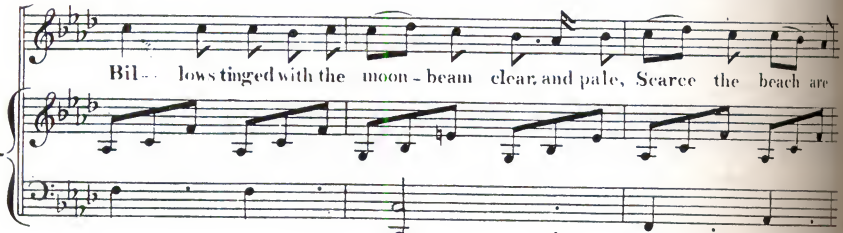


*ff* *p*

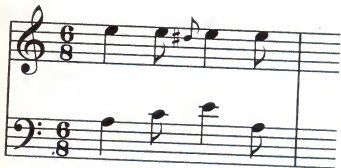
Hark! the song of the



moan--ing ves-per gale, Thro' the wild fern way--ing;



Bil- lows tinged with the moon-beam clear and pale, Scarce the beach are



Ex. 3.5

*Andante espressivo*

(From a Hindostanee Melody)

The musical score is written for piano and violin. The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is marked *Andante espressivo*. The score is divided into five systems. The piano part is highly rhythmic, featuring many beamed sixteenth and thirty-second notes. The violin part follows a melodic line, often with grace notes. The piece concludes with a piano (*pp*) dynamic marking and the word *Segue*.

Dr. Englishmen in India.

\* \* Violino Solo *gga alta*

This Song may be Sung in Public without fee or licence Except at Theatres and Music Halls but it must not be Paraphrased or Parodied without MR LEO DRYDEN'S permission. No 2 in C.

WRITTEN BY J. P. HARRINGTON. COMPOSED BY GEO. LE BRUNN.



**INDIA'S REPLY**

Sung by **LEO DRYDEN**

*'DAGONET' of THE REFEREE, says:*  
 The idea of popularising the soldiers of other races and creeds who serve under our banner with the English people first occurred to me as I sat last Saturday evening at the Canterbury Music Hall, and listened to the mighty cheer which greeted Mr Leo Dryden when, dressed as an Indian Soldier, he sang 'India's Reply.' There was no 'Perish, India!' sentiment among the thousands of Spectators who sat packed like herrings in a barrel in every part of the popular place of amusement.  
 They cheered themselves hoarse for India and the brave natives who fight beneath her flag and have heard no song greeted with such honest and genuine and patriotic enthusiasm since the great days of 'The Russians shall not have Constantinople'.

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Figure 3.1. The heroic and loyal Indian soldier as portrayed in nineteenth-century popular song (British Music Hall Society.)

## Kashmiri Song.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN

*Moderato assai, con molto sentimento.*

VOICE.

PIANO.

Pale hands I loved be.

side the Shali - mar,..... Where are you now? Who lies be - neath your spell?

*cresc.*

*cresc.*

\* Gardens.

Copyright, 1902, by Mrs Woodforde-Finden.  
New Edition. Copyright, 1908, by Boosey & Co.

## The Temple Bells.

Music by  
AMY WOODFORDE-FINDEN.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Soprano, Alto, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part consists of a single line of music with a few notes. The Alto part consists of a single line of music with a few notes. The Piano part consists of a single line of music with a few notes. The score is divided into three measures. The first measure contains the first line of the song. The second measure contains the second line of the song. The third measure contains the third line of the song. The score is written in a simple, clear style, with notes and rests clearly visible. The lyrics are written below the notes.

The Temple bells are ring - ing, The

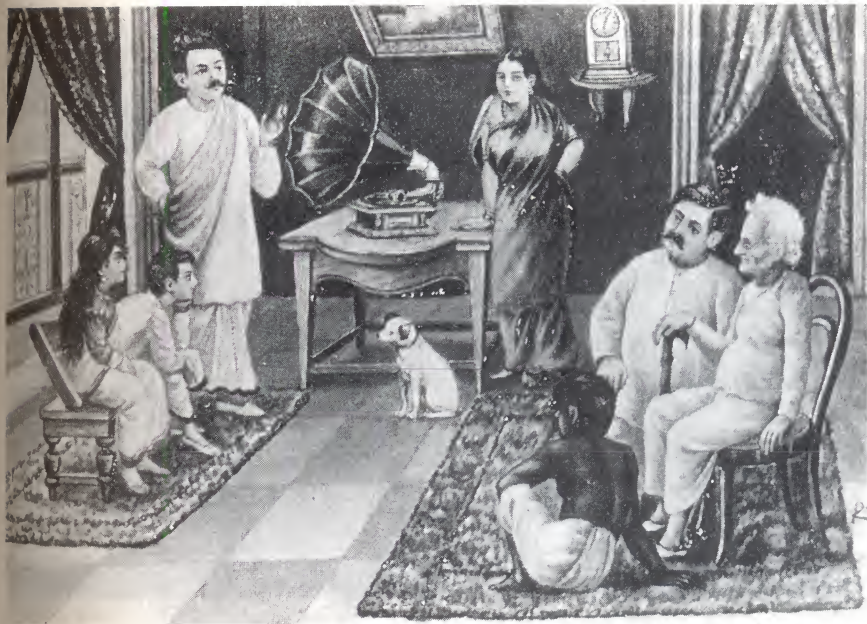


Plate 1. The marvels of the gramophone come to a middle-class Indian household. (EMI Music Archives, 1907)



Plate 2. The goddess Sarasvati discovers a new medium of sound in the gramophone. (EMI Music Archives, 1906.)



Plate 3. The goddess Durgā uses the magical properties of the gramophone to subdue wild beasts. (EMI Music Archives, 1907.)

THE "GRAMOPHONE"  
IN THE COURT  
OF THE MANGIER THE MAGNIFICENT



Plate 4. The gramophone travels in time—a suitable gift for a Moghul emperor. (EMI Music Archives, 1905.)



Plate 5. Dancing girls, the quintessential symbol of the sensual and mysterious East, emerge from the horn of a gramophone. (EMI Music Archives, 1907.)

# Rag Khambāj, Tāl Ektāla

Āmār kara tomāra binā

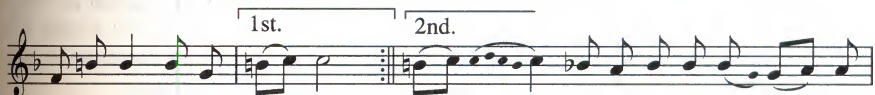
♩ = 60 Andante



Ā-ma-r(a) ka-ra to-mā-r(a) bi - - nā - - la-ha go la-ha tu -



le. \_\_\_\_\_ Ā - mā-r(a) ka-ra to - mā - r(a) bi - - nā. \_\_\_\_\_



U-thi-be bā-ji tan - tri tan - tri — rā-ji Mo-ha-na an - gu -



le. \_\_\_\_\_ Ā - ma - r(a) ka-ra to - mā - r(a) bi - - nā. \_\_\_\_\_



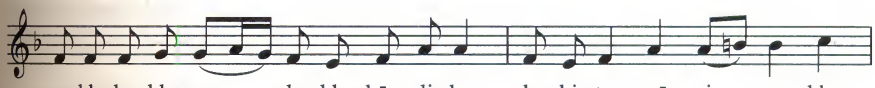
Ko-ma-la ta-ba ka-ma-la ka-re pa-ra-sa ka-ro pa-rā-na — pa-re.



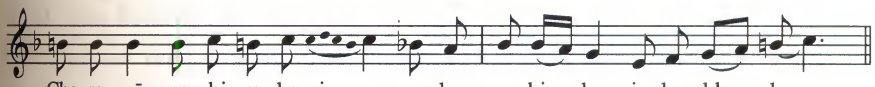
U-thi-be hi-yā gun-ja - rī- yā — ta-ba sra-va-na mu-le \_\_\_\_\_



Ā - mā-r(a) ka-ra to - mā - r(a) bi - - nā. \_\_\_\_\_ Ka-kha-na



su-khe ka-kha na - du-khe kān-di-be cha-hi to - mā - ri — mu-khe



Cha-ra-nā pa-rhi ra-be ni — ra-be ra-hi - be ja-be bhu - lo. —



Ke- ho — nā — jā - ne ki na - ba — tā - - ne

Ex. 5.1 *cont.*

U - thi - be gī - ta shu - nya pā - - ne Ā - nan - de -

ra bā - ra - tā — jā - be a nan - te - ra ku - le —

*D.C. al*

Make me thy *vīnā*; lift me in thine arms. All the strings of my heart will break out at thy finger-touch. With thy tender hands touch my life, and my heart will murmur her secrets in thine ears. In happiness and in sorrow she will gaze on thy face, and cry; and shouldst thou neglect her she will remain silent at thy feet. None knows in what new strains her songs will rise up to the heavens and send a message of joy to the shore of the infinite.

Akla Chelo Re!

Chorus

1st Time

Even al-tho' none come when thou call up-on them march a-lone! march! Even al-tho'

march! Stand with courage, march with courage, Stand with courage, boldly step out tone! Al- tho'

none dare answer thy calling      Tho' they turn their faces in fear,

turn their faces in fear, Yet open thy heart and cry out clear Truth, the Truth! tho' a-lone, Yet O

cry out, O cry the Truth, O cry out, O cry out, O cry the Truth, tho' a-

*Chorus*

Del Segno  $\text{♩}$

long thou stand a-lone, Even altho'

0-0 Even though all should leave thee,  
 Leave thee lone, to face the forest—  
 Lone, unlucky one, leave thee—!  
 O break through the thickets of juggle, juggy.  
 Break, with blood-reddened feet.  
 Tho' with blood-reddened feet! Still cleaving,  
 O tread out, O tread out, still tread out thy track!  
 Still tread thy way, alone!

*Refrain* (with 'March').

An-d' when, in darkness and tēpest,  
 Dōors are barred and lamps are hidden  
 Lamps are darkened and hidden—  
 Lightning flash, wi' thunder crashing,  
 Strike and burn thy body,  
 Thy spirit shall fla-me withi-n,  
 T'ill spirit and body, a brazier, burning,  
 Shall light thy way, alone !

*Refrain* (with 'March').





I was continually playing Indian music lessons which are called sargams the bases of different ragas. That's why around this time I couldn't help writing tunes like this which were based upon unusual scales. The best part for me was the instrumental solo in the middle which is in 5/4 time, the first of the strange rhythmic cycles I caught onto, 12,123,12,123.<sup>50</sup>

The melodic material of this piece derives from the *Khamāj* and *Kāfī thāts* of North Indian music. Two *tāls* are employed: *tīntāl* (16 beats) and *jhāptāl* (10 beats):

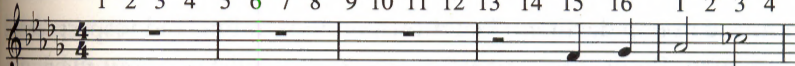
	X				2					0					3						
Tīntā:		1	2	3	4		5	6	7	8		9	10	11	12		13	14	15	16	
	X				2					0					3						
Jhāptāl:		1	2		3	4	5		6	7		8	9	10							

Ex. 6.3



## Ex. 6.4

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 X 1 2 3 4

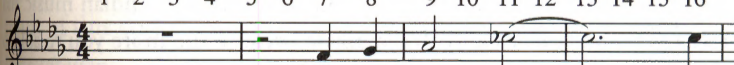


The musical notation for Ex. 6.4 is on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of whole notes in measures 1 through 12, followed by half notes in measures 13 and 14, and quarter notes in measures 15 and 16. The lyrics "We were talk - ing etc." are aligned under the notes, with "talk" under measure 12, "ing" under measure 13, and "etc." under measure 16.

We were talk - ing etc.

## Ex. 6.5

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



The musical notation for Ex. 6.5 is on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of whole notes in measures 1 through 10, followed by a half note in measure 11, a dotted half note in measure 12, and a whole note in measure 13. The lyrics "We were talk - ing a etc." are aligned under the notes, with "talk" under measure 10, "ing" under measure 11, "a" under measure 12, and "etc." under measure 13.

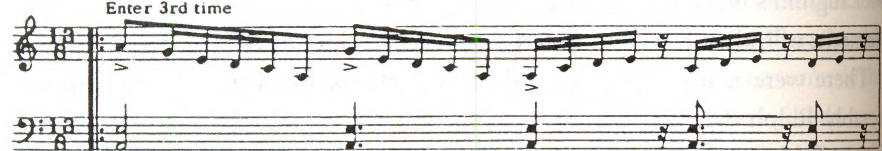
We were talk - ing a etc.

Ex. 6.6

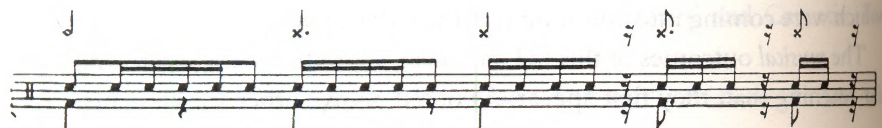
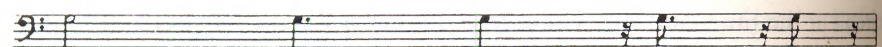
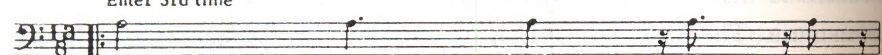
**E** Seven times



Enter 3rd time



Enter 3rd time



This page of musical notation is organized into six systems, each consisting of three staves: a treble staff, a bass staff, and a piano accompaniment staff. The notation is written in a style typical of mid-20th-century jazz sheet music.

- System 1:** The treble staff features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass staff provides a harmonic foundation with quarter and eighth notes. The piano accompaniment consists of a steady eighth-note pattern.
- System 2:** Similar to the first system, with a melodic line in the treble and a piano accompaniment of eighth notes.
- System 3:** The melodic line continues with more complex rhythmic patterns. The piano accompaniment remains consistent.
- System 4:** The piano accompaniment changes to a more complex, syncopated pattern. The melodic line in the treble staff has some rests.
- System 5:** This system introduces a double bar line. The melodic line in the treble staff has a significant rest after the bar line. The piano accompaniment continues with its syncopated pattern.
- System 6:** The final system on the page. The melodic line in the treble staff has a long rest. The piano accompaniment continues with its syncopated pattern.

Throughout the piece, various musical symbols are used, including notes, rests, and dynamic markings like 'v' (accent) and 'x' (piano). The notation is clear and well-organized, typical of a professional musical score.